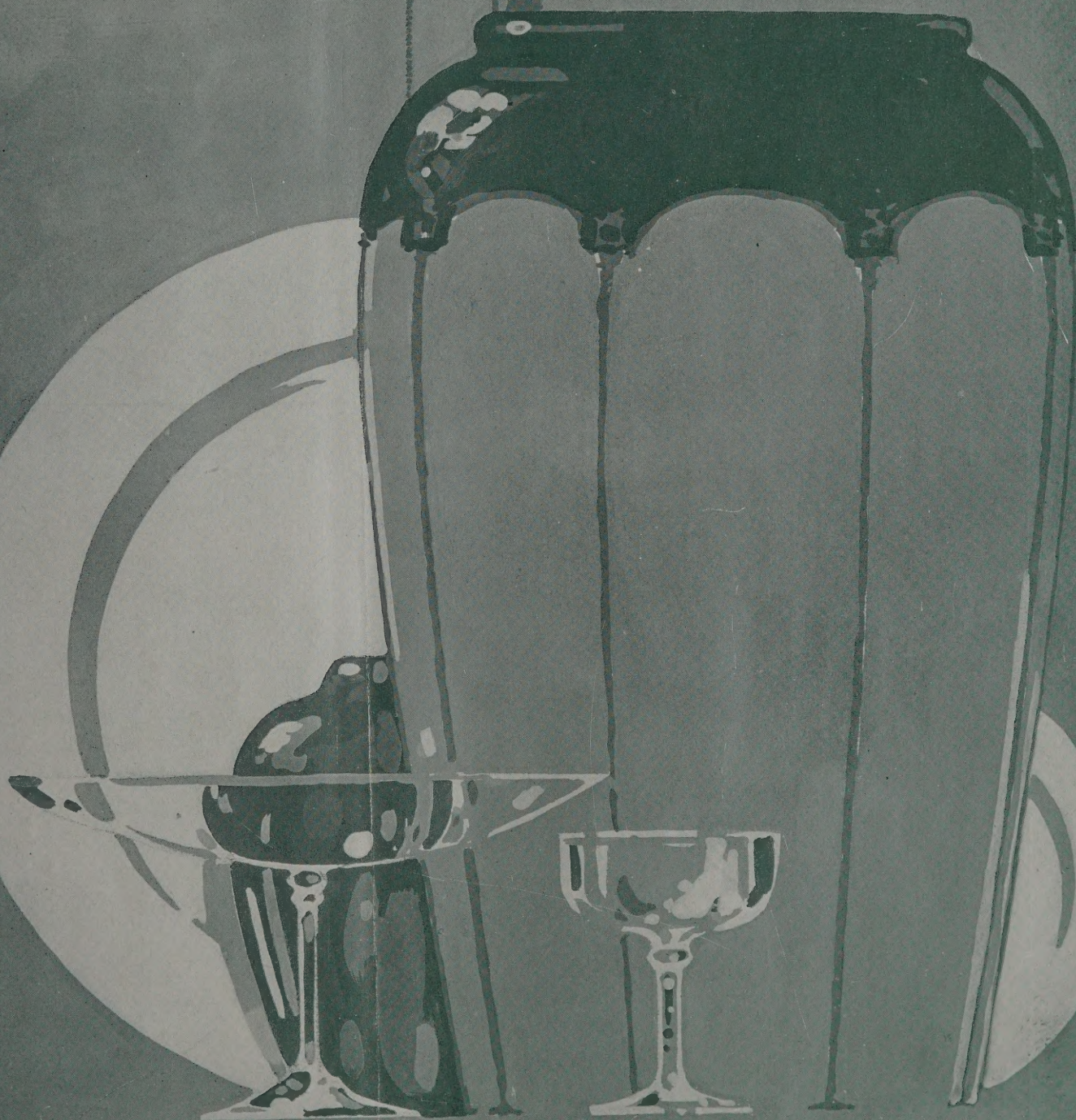


POTTERY & GLASS



HUOTT PUBLISHING COMPANY
395 FOURTH AVENUE, NEW YORK

IT'S THE QUALITY THAT MAKES THE DIFFERENCE CENTRAL GLASS WORKS WHEELING, W. VA.

Manufacturers of LEAD BLOWN, PRESSED AND DRAWN STEMWARE, BLOWN AND PRESSED TUMBLERS, DECANTERS, CARAFES, JUGS, OILS, BLOWN TABLEWARE, ETC.

HOTEL, CLUB AND CAFE GLASSWARE.



67-6 IN BLOWN COMFORT, OPTIC, ETC.

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FINE TABLE GLASSWARE

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It must be seen.

A complete
assortment of
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Is always on
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It is there
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NEW YORK





The Aristocrat of English China
**ANNOUNCING THE 1913 SPRING IMPORT AND
 STOCK EXPOSITION**

TO WHICH AN EARLY INSPECTION IS INVITED

EMBRACING LINES OF USEFUL ARTICLES EMINENTLY SUITABLE FOR

OPERATORS IN FINE CHINA

NOVEL AND EXCLUSIVE PATTERNS AND MODELS DESIGNED TO MEET THE TREND OF THE TIMES.
 REPRODUCTIONS OF OLD WORCESTER AND PERIOD DESIGNS A SPECIAL FEATURE

OPEN STOCKS CARRIED IN NEW YORK

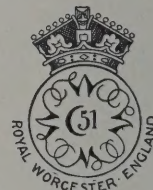
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SOLE AGENTS IN THE UNITED STATES FOR

Royal Worcester Productions

No. 54 MURRAY STREET NEW YORK

THE ROYAL PORCELAIN BOOK, HANDSOMELY ILLUSTRATED, SENT ON REQUEST



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FROM

Charles Ahrenfeldt

LIMOGES, FRANCE

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are meeting with the universal approval of all buyers
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52 Murray Street, New York





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Dealing Exclusively in the "G.D.A." Limoges China

IMPORTATION DEPARTMENT—New samples for 1913 are now ready; also all the patterns and shapes formerly offered by Porcelaines G. D. A. at this address.

STOCK DEPARTMENT—Full assortment white staples, open stock patterns, fancy table dishes and white fancy pieces for amateur decorators—all in sufficient quantity to supply any reasonable amounts without delay.

HOTEL DEPARTMENT—Are furnishing the best hotels of the U. S. and Europe.



METTLACH

For 1913

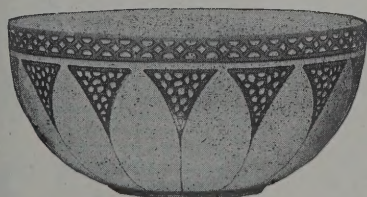
"Unusual things"—that's the summing up of METTLACH productions. The latest additions just received for the IMPORT SEASON of 1913 are principally moderate-priced items in underglaze earthenware, with a sprinkling of novelties in METTLACH inlaid stoneware.

Do you realize the advantage of price and profit there is in handling unusual things? Come in—we can interest you.

E. R. THIELER

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66 Park Place - New York



ESTABLISHED 1818

IN the remotest parts of the country—in the most obscure towns—even in the most distant country districts—the family which has made any social progress at all identifies cut glass

by the name *Libbey*
THE WORLD'S BEST

¶ That undercurrent of familiarity and admiration is invaluable in quickening sales for the dealer who sells Libbey.

¶ It means quicker sales and, therefore, more profit.

THIS NAME ETCHED



ON EVERY PIECE

TRADE MARK

LIBBEY GLASS CO, TOLEDO OHIO.

POTTERY & GLASS

VOLUME X. No. 4.

NEW YORK, APRIL, 1913.

TERMS: \$2.00 per year in advance
25 cents per copy.

Getting Business on Reputation

HOW A CHARACTERISTIC INDIVIDUALITY HELPS BRING TRADE TO A STORE AND FURTHERS ITS COMMERCIAL POWER IN A COMMUNITY

“GIVE a dog a bad name and he never lives it down.” Give a commercial firm, a store, or a small shop a good name and they will continue to do business long after dry rot has laid them low. That’s reputation. Any store can carry on an apparently successful business if they resort to all the subterfuges of today—tawdry sales, cut prices, flamboyant advertising, etc., but it requires courtesy, consideration, and constant care on the part of the refined establishment to conduct a wholesome existence.

Reputation in a commercial sense is almost synonymous with individuality, and individuality is dependent upon some particular characteristic. This may be due to some natural advantage as location, for example, or it may be acquired, as the size or shape or color of the store. The astute proprietor with a “nose-for-news,” or the advertising man, or a department head seizes the characteristic and commences to build a reputation for the store around it.

Reputation when it is acquired means greater present business and more staying power in the future. That is the recognized fact, and this is the reason so many establishments are so eager to develop a reputation.

The choice of the characteristic falls on many things. Very frequently it is location; and especially so is this of stores situated near busy corners, near railroad stations, near transfer points, on street car lines, or any other place which by reason of its natural environment possesses advantage over other points in the town. In New York, location plays an important part in the reputation of general stores. There is the Fourteenth Street Store, the store at Sixth Avenue’s Busy Corner, the Thirty-fourth Street Store, etc., and each one is better known by the name of its location than by its firm name. Size, too, is an essential characteristic and many a city and town takes especial pride in its Big Store.

Character is another point many merchants build

reputation on. The “Popular Shop” makes a feature of goods suitable for the general public and it builds its individuality on this fact. The Exclusive Shop, on the other hand, caters to the upper ten and weaves whatever reputation it can around its exclusive character. The popular shop maintains as high a grade of goods as is possible with a moderately low price and advertises this fact. The exclusive shop handles the very highest priced goods and depends upon this fact to exclude all but the very best trade. They depend entirely upon quality and disregard price. They carry the best and it is but an incidental matter that it is high in price. They win a certain class of trade because there are those who would rather pay a few dollars more than the actual market value of an article just to have the satisfaction of knowing that they have the best there is within reason and without qualification. The reputation of such a store soon becomes general and they enjoy the distinction of flourishing in spite of their apparently exorbitant prices. How often it is said: “Such and such a store is a cheap store,” or, “So and so runs a very dear establishment,” and probably, try as they would, neither of these businesses could live down the impression. Such is the reputation of price.

Service, likewise, and the various details of store management are potent factors in creating first impression, and then reputation. There is the store that insists upon a certain uniformity of dress among its employees, that demands the greatest of civility from its sales force, that makes a feature of every convenience for its customers, that has a certain informal atmosphere about its various departments which is subtle and compelling enough to put visitors at their ease and make purchasers out of shoppers. The policy of such a store is broad and tolerant and in the words of a New York credit man who presides over the financial department of a similar establishment, “Every worker in the store must make each customer feel that the firm would give them even the very moon

if it were not out of reach." Naturally, such a reputation is worth thousands of dollars and fortunate, indeed, is the store that can boast it.

The very advertising a store does gives it a reputation. It may be distinguished because it is simple, refined, and conservative; or it may gain the same result from its radical, over ostentatious character. In general it will mirror the real policy behind the establishment, for if it features price it may be assumed that quality is not the essential consideration in the minds of the merchandise buyers, and if it lays more stress on the grade of its goods then prices will be accordingly high. Many a store has won a merited reputation purely on its advertising, and especially true is this of those houses catering to suburban towns where the daily announcement is given more attention than in the immediate locality of the store itself.

The live store builds its reputation on timeliness. Every event in the public eye is made immediate use of and featured to attract trade. Every modern development, every holiday, is played up to its fullest extent. Every matter of local interest is given the needed twist to make it suitable as a trade-getter. Sometimes, however, it does not bring trade, but always it shows that the store is alive to current events. People gradually associate this fact with the store itself and go there when they want the very latest styles or the very newest materials.

Reputation very often is a very tangible thing and it means much to the store that has it. The little store literally fights for it; the big store struggles to keep it; and the unfortunate stores which lack it start every business day with a material handicap—they develop slowly and until they get their reputation they pursue an unequal fight.

STATISTICS OF THE LIMOGES CHINA INDUSTRY

THE biennial report of commercial and industrial statistics of the city of Limoges and the Department of Haute-Vienne, of which Limoges is the capital, gives the following data on the china industry for the calendar year 1910:

China factories in the Department, most of which are located in and around Limoges, numbered 34. Kaolin taken from quarries aggregated 12,491 long tons. The number of active kilns was 128, the capacity of which was 11,823 metric tons, or 419,283 cubic feet. The number of firings was 2,823, of which 2,703 were with coal and 120 with wood. The coal consumed amounted to 67,670 long tons, and wood to 45,802 cubic feet. The production of china was valued at \$3,377,500. The weight of the china exported to the United States, including packing, was 6,507 long tons, valued at \$1,560,142, or 42.6 per cent. of the total production. The number of employees, male and

female, was about 9,000. Wages paid amounted to \$1,544,000. The work day averaged 10 hours.

HOW THE TRADE JOURNAL HELPS YOU

I HAVE known merchants whose bank accounts were badly affected by some such apparently unimportant thing as loafing, poor floors, imperfect ventilation or dim light.

The little things are what make up the day's work and the little sales make up the big trade. The average chants regard sometimes as merely incidental. I refer to the advertising pages. It has come to be pretty well understood that the average popular magazine could not exist without its advertising pages, that it costs more to get it out than the subscription receipts amount to. This is also true of the trade paper. There is no good trade paper that can maintain an existence on a basis of the subscription receipts alone. That means that if the publishers are to make any money it must come from the advertising pages.

The advertising pages are a necessity to the journal but they are even more so to the merchant reader. They are of the highest value to him, and the man who does not go through them with as much care as he gives to the reading matter is sure to lose endless opportunities.

The advertising pages of the trade paper are the marketplace of the merchants.

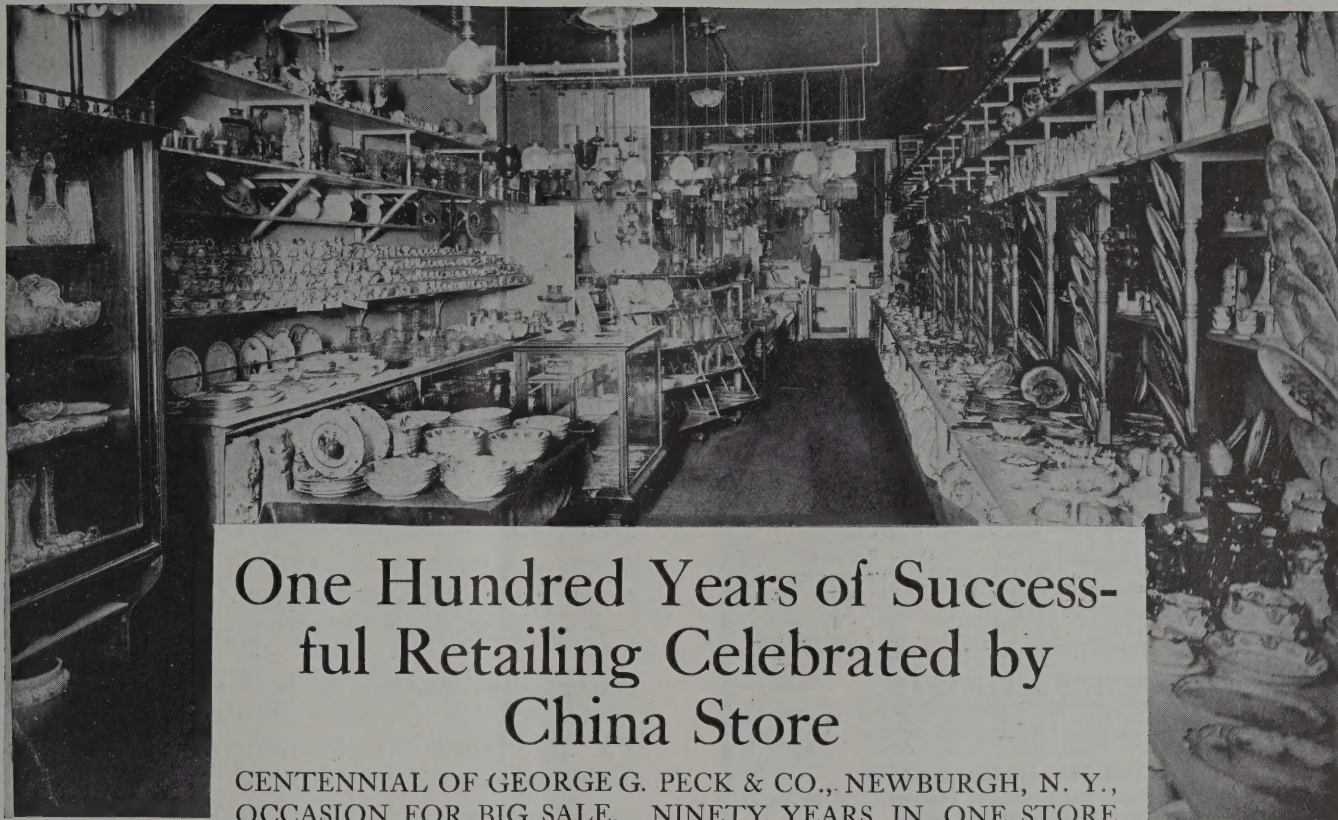
offer. In this way he will be able to secure many a fast selling article well in advance of the time his jobber would show it to him.

When a reader is answering the advertisements he should be careful that every inquiry he sends in mentions the place where the advertisement was seen that produced it.

A good many merchants taking one or two trade papers think that they are well provided even though but a single line of goods is covered. I believe in a merchant having a journal for each line of goods that he sells, even for the less important lines. That is the way to develop those lines.

LOW VALUE PLACED ON ROYALTY'S GIFT

ALTHOUGH the china in question was the gift of royalty, an appraiser's report upon the estate of Mrs. A. S. Jones placed a value of but \$25.00 on a set of royal Worcester plate, which was highly valued in the family of the deceased, having been given by the then Prince of Wales and afterwards George IV. of England, to Mrs. Jones' great-grandfather, William Pinkney, of Maryland, then minister to the Court of St. James. Mrs. Jones took great care to specify in her will that this plate, which is marked with the English royal crown and the letters "G. R.," should pass to her daughter, and had always considered them exceedingly more valuable.



One Hundred Years of Successful Retailing Celebrated by China Store

CENTENNIAL OF GEORGE G. PECK & CO., NEWBURGH, N. Y.,
OCCASION FOR BIG SALE. NINETY YEARS IN ONE STORE

WITH the numerous anniversary and special sales advertised almost daily in the newspapers, the bona-fide announcement of a centennial and special sale in celebration thereof is indeed rare. True, there are but few stores either large or small, who can boast of one hundred years of continuous existence, many of the greatest mercantile enterprises of the age having been established within the life time of their present heads.

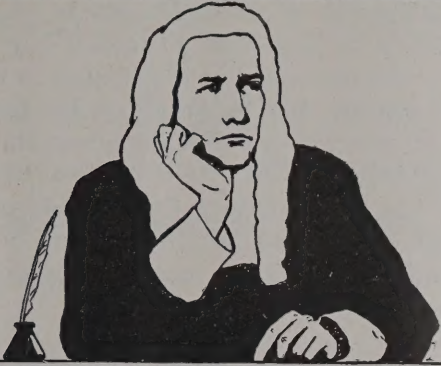
Newburgh, with its ideal location along the sheltered west bank of the Hudson was a stopping place for all ships bound either for Albany or New York, and the rich farming country to the west made it a market and shopping centre for the farmer. It was in this hustling little city that the firm of Geo. G. Peck & Co., was founded in February, 1813, at 9 Water street by Messrs. Lott and Chambers. Water street was then, and still is, one of the principal streets of the city and was the first street from the river, Front street then being a portion of the Hudson's riverbed. Lott & Chambers were succeeded by a number of firm changes until George Peck,

father of the present firm head, took hold in 1872, succeeding W. H. Gorham, his brother-in-law. He continued the store as an exclusive china and glassware establishment for a quarter of a century and then took his son into partnership with him under the firm name of George Peck & Son. The latter succeeded his father in 1896 and continued the store at the old stand until 1902, when the business

was removed to 84 Water street, its first move, after spending ninety years in one building, a three story brick structure twenty by sixty feet. So close is the store associated with the history of Newburgh that its history has been easily traced through the long years and the present proprietor evidently realized the importance of store history and proper newspaper display in promoting their centennial sale. Lamps of every description, cut and table glass, china, earthenware and plated ware constitute the stock carried and in promoting the special sale an effort was made to secure many of the old wares, counterparts of the crockery and delft of early days, to offer as fitting reminders of



George G. Peck



Practical Law for the Buyer and the Seller

A department devoted to a discussion of the various legal matters that are constantly confronting the man in business; opinions rendered are based upon actual decisions.

Written by Elton J. Buckley.

How and When a Man May Put His Business or His Property in Another's Name Without Laying Himself Open to Attack by Creditors.

MANY business men, at some time in their careers, consider for one reason or another the question of putting their business, or their property, in somebody else's name—their wives', for example—and the object of this article is to throw some light on how and when they can do that without laying themselves open to attack from creditors.

Conducting a business in a wife's name, or putting one's real estate in a wife's name, is by no means always a matter of evading creditors. More often, I think, it is done for the purpose of safeguarding her—so that she will have something in case trouble comes—and done for that purpose, it is of course a thoroughly justifiable and even a laudable thing.

The law makes a difference between the putting of real estate in another's name, and doing the same to personal property. And, of course, it makes a difference between a solvent debtor's doing it and an insolvent debtor's doing it.

A man who is perfectly solvent, and who owes no debts, or holds enough back to pay them, has a perfect right to transfer his property in any way he likes. He can give it away if he chooses. He cannot continue to draw the income from it, however, without making it liable for his debts. In other words, as the law phrases it, he cannot have the benefits of ownership without its burdens. This refers particularly to real estate.

I know a wholesale merchant in a small town near Philadelphia who up to a year ago owned nine small houses in his own name. He then put them in the name of his son, but continued to manage them himself and to draw the income. Suddenly he died, and his estate, without the nine houses, proved insolvent. With the houses it could pay dollar for dollar and a little over.

The creditors heard of the transfer and went after them. The son defended, but the court held that the

properties were liable to the former owner's debts; that if he took the revenue from them and controlled them, they were liable for his debts, no matter whose name they were in.

A man may convey and transfer everything he has, real estate and personal property, even if he is insolvent at the time, provided the transaction is a bona fide one, and made for a valuable consideration. This is done on the theory that where an insolvent debtor sells a \$5,000 business for \$5,000, his estate is worth precisely as much to his creditors afterward as it was before, for one consideration has merely been traded for another.

Very often, however, such sales are fraudulent, by which I mean made merely to put the property under cover, to defraud the creditors, or for an inadequate consideration. In such cases, the creditors can still go after the property, or whatever it is, in spite of its transfer, *provided there is any evidence that the buyer knew of the fraud*. If there is no such evidence, the buyer will be protected; the property then cannot be gone after by the creditors, who will have to go after the proceeds.

Exceptions to this rule are sales of stock and fixtures in a lump under the various bulk sales laws. These acts all hold that such sales, if advance notice is not given creditors, will be fraudulent, as to the creditors, who can then go after the property in the buyer's hands. This because the buyer must have also been negligent if no notice was given.

I have been discussing here an outright sale—a sale which disconnects the seller with the business, or with the property. Naturally, that is a different transaction from one where a man merely puts everything in somebody else's name and continues to run the business, as "agent" or "employee." What is his status? It is well settled that if he owes debts, and has enough real or personal property to pay them in full or in part, he cannot remove it from his creditor's reach merely by transferring it to somebody else.

If it is a business that is transferred, meaning stock and fixtures, this is particularly true if the seller continues to stay with it in the same place. It is the universal rule that a transfer of stock and fixtures with-

out actual change in possession is either a fraud on creditors, or is prima facie evidence of fraud. Some states (California, Colorado, Connecticut, Delaware, Florida, Idaho, Illinois, Iowa, Kentucky, Indiana, Missouri, Montana, Nevada, Pennsylvania, South Dakota, Utah, Vermont and Washington) say it is a fraud absolutely, for which no explanation will be accepted.

Outside of Georgia, Maine and Texas, the State laws look more leniently on the transfer of one's real estate, provided the deed is properly recorded, for they consider that the deed is notice to the world of the change. If the deed is not recorded, however, it is generally considered as much of a fraud as the "sale" of personal property without change of possession.

This may be a useful summary:

1.—If the owner of a business, or of real estate, is solvent, he can put it in the name of anybody he likes, but if he continues to draw the revenue from it afterward, it will be liable for his debts if he ever has debts that he is unable to pay from what he has in hand.

2.—If he is insolvent he can sell anything he has, without interference from his creditors, provided he gets an adequate consideration for it. If the consideration is not adequate, his creditors can claim fraud, and in many cases can overturn the sale and go against the property.

3.—If he is insolvent, he cannot transfer his business or his property to another, and still maintain a connection with it, without leaving it still liable for the debts that he owed at the time he transferred it. Such a transfer would be a fraud on creditors and could easily be overturned.—(*Copyright, 1913, by Elton J. Buckley.*)

NEW SALESMAN AND SAMPLES VANISH

THREE hundred dollars' worth of rich cut glass and a near cut glass salesman are loose in this country, when, according to Scranton advices, they should be hustling for orders in South America. An indictment has been returned against one "J. Rheinstrom" for his dealings with the Laurel Cut Glass Company, of which Homer D. Carey, of Scranton, Pa., is president.

Rheinwine, or whatever his name is, appeared in President Carey's office one day some months ago and opened up a conversation about cut glass. His talk showed he knew something about it, and the upshot of their meeting was that Carey signed him as general agent for the countries of Brazil, Bolivia, Peru, Chili, Uruguay, Paraguay and the Argentine Republic.

It wouldn't do for the new agent to go back without samples, so the company outfitted him with three

hundred dollars' worth of glass. He was in a hurry to have it sent on to New York to catch a boat for Buenos Ayres. No time was lost in getting it to New York. That was the last he heard of his friend. The address he gave was No. 69 Calle Street Martin, Buenos Ayres, Argentine.

Mr. Carey has been informed that the address is covered by one of the finest brick walls south of the equator. The indictment is for larceny by bailee and embezzlement.

SYMMETRICAL POTTERY FROM ODD MOLDS

MODERN inventions in pottery appliances are being produced constantly, but the potter's wheel from time immemorial to the present day is universally used. Search history's pages through the early ages as you may, and reference to the potter's wheel will be found. China, the home of the art, in its earliest literature tells of the wheel which was known in Asia as far back as history reaches. However, the mold of the present day and that of prehistoric times has undergone many changes. The early potters were noted for the production of shapes in clay that are beautiful and symmetrical. Without mechanical contrivance, the American Indian produced wares that rival the symmetry, if not possessing the rigid outline, of the machine-made. One method was the use of a mold made of basket work. Another contrivance was that of a half-mold of wood; when the clay had been shaped to this half, the potter gradually rotated his product, adding section by section, until the whole received the roundness from the wood. In another use of the wooden mold, two halves received their separate impressions and were then joined with liquid clay. A fourth custom was to make a number of clay coils, of graduated circumference, corresponding to the dimension of the bowl at the particular part where the coil was to lie. When built up in this fashion, the bowl resembled the baskets of candy coils seen in our shops at Christmas. The next operation was to beat the coils flat.

This beating out was perhaps an important part of the process with ancient potters. Paddles and hammers of convenient shape were used, and the clay was compressed between them. As might be inferred by anybody that has worked in clay, the beating required considerable skill. While tedious, too, it had the advantage of improving the texture of the clay.

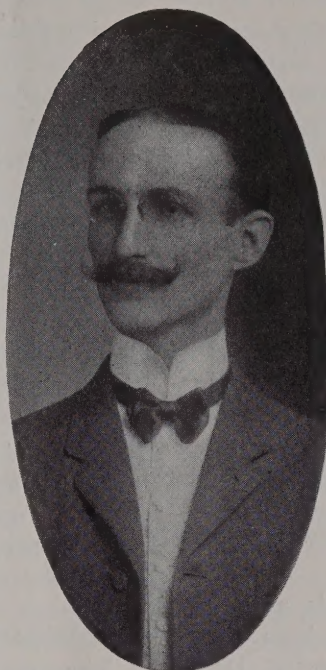
There is also a theory that vegetables, such as gourds, were widely used as molds, and eventually removed in the firing process. The basket mold is thought by many to have been most widely used, some investigators going so far as to say that, by this means, pottery was the forerunner, and thus furnished the idea, of basket making.

"Wireless" Chats With Out-of-town Buyers

How the flourishing china, glass and lamp department of B. Lowenstein & Bros., Memphis, is run under the

WHILE tuning up our instruments and examining our spark coils last week, endeavoring to get a line on the extent of the western floods, the "P. G. & L." call of B. Lowenstein & Bros., Memphis, Tenn., was picked up and A. B. Stutz, the pottery, glass and lamp operator, flashed the glad news that we were ahead of the flood. It hadn't arrived from the North as yet, but they were confidently expecting lots of it to appear about the tenth of the month. Consequently, the people living near the river were camping on higher ground, the levees were strengthened and the merchants were looking forward to a dull period. Learning that much, we pounded out a few flashes and the returning air waves informed us that B. Lowenstein & Bros. wouldn't suffer even if the river did get nine miles wide, as they were located on a bluff and had a bird's-eye view of the lower sections. If it wasn't for the bluff Memphis might have been nick-named something else besides "The Bluff City."

Mr. Stutz, who is the authority for the foregoing, has been in Memphis for the past ten months and has already acquired a Southern accent, being able to say "you-all, sure am, and good evenin'" (the latter any time after 12 o'clock noon), in regulation style. He has found Memphis considerably different from Pittsburgh, Pa., where he was connected with Kaufman Bros. for nineteen years. The first shock his customers put over on him was that it was simply throw-money away for them to buy good china, dinnerware, or



A. B. Stutz

guiding hand of A. B. Stutz. Some side lights on his business career. The strong demand for electric lamps.

bric-a-brac on account of their colored help being such inefficient jugglers. Nevertheless, he has had a good steady trade in quality ware. As to lamps, they are ahead of many larger cities, almost every house being equipped with electricity, and electric portables, therefore, are the chief stock in trade, the gas mantle and portable burner end not selling at all. Every kind of electric appliance, in fact, is a good seller. One of the features of the china and glass department in this store is a booth for the demonstration and display

of all new devices in pottery, glass or house furnishings. Mr. Stutz says "It keeps shelfwarmers cool," and is built similar to a summer garden house, about fifteen feet long by twelve feet high, vine-covered and draped entirely in purple. The booth is patronized liberally and is always one of the busiest spots in the department.— . — . * ! . * - - - The connecting air currents about this time jumped the coil, so we had to learn from other sources that A. B. Stutz began his crockery career by crawling among the crockery, pots, and pans in his father's store in Philadelphia some forty-three years ago. He

landed with Kaufman Bros. and during his stay in the Smoky City got hen-fever and started to spend his money feeding one of those get-rich-quick poultry plants we read about. He must have got discouraged, because as soon as the rag-time song writers told us of "scrambled eggs in the new-mown hay down Dixie way," A. B. S. pulled up stakes and located below the



China, glass and lamp department of B. Lowenstein & Brothers, Memphis, Tenn.

Mason and Dixon line, where, from his office window, it is possible to watch the Robert E. Lee going down the Mississippi, bask in the year-round sunshine and be contented. If he wasn't a crockery and glass man, the firm believes he would be an advertising man, because he is constantly demanding more white space, the department copy averaging above all others in the amount of space used.

HARVARD MUSEUM GETS OLD POTTERY

TWO collections of inestimable value were given to the Peabody Museum of Archeology and Ethnology at Harvard last month. Clarence B. Moore, of the class of 1873, presented the institution with a large collection of prehistoric pottery dug from the mounds of the Red River region in Arkansas. The pottery was received in several hundred fragments, but Harvard experts have cemented them together and the pottery is now on exhibition.

The other acquisition of the museum is a very complete collection of stone implements from the Island of Grenado, West Indies, the gift of Dr. Thomas Barbour, of the class of 1906. These have not yet been catalogued, and are therefore not on exhibition.

CAMEO GLASS COMING INTO VOGUE

THOUGH the making of cameo glass goes back at least to the period which produced the Portland vase, it was not until the Paris Exhibition of 1900, when certain French and German craftsmen showed some very interesting and wonderful examples of this kind of work, that much had been heard about it in modern times. Since that date it has not died out, but seems to have grown more and more popular, at any rate in France. The French exhibits at recent International exhibitions have generally included a collection, sometimes a large collection, of glass treated in this way, and some very fine examples were to be seen a couple of years ago at the Brussels Exhibition. Specimens of it are habitually shown in the best Paris glass and china shops, mostly with a neat little label giving the name of the maker, and it has come to be a well-known branch of French artistic craftsmanship. Indeed, by this time it is so much in demand abroad that it is being fairly extensively imitated in a way which threatens to cheapen something which at its best is really beautiful. The work of Gallé, Daum, and others, is too well known to need description, and its method—the laborious cutting away of one or more layers of glass in places leaving a pattern standing (in a corresponding number of colors) on a ground of yet another tint—makes it necessarily expensive. The cheap version of such delicate work-

manship leaves a great deal to be desired, and yet is sufficiently reminiscent of the genuine thing to bring it into disrepute. It is noticeable that the glass used in this modern Continental cameo work is mainly of a semi-opaque kind, which, although when artistically manipulated it gives beautiful color effects, is very unpleasant both in tint and texture in the commoner versions. Moreover, wonderful as the best French cameo glass undoubtedly is, it is not pre-eminent glass-like, just as certain glass tiles, though they are plainly vitreous, give one the impression of being not quite glass. It may be this peculiar quality in the material which has prevented this kind of glass from becoming as popular in England as on the Continent; it may be simply that the British public is not prepared to pay the price which the good work demands, and will not be content with the bad. However that may be, there is little cameo glass in England, and until recently the English makers did not appear to have done anything with it.

COLLECTORS PAY HIGH FOR COLONIAL ANTIQUES

The present day demand for antiques has spread with wonderful rapidity, collectors and dealers fairly falling over themselves in their efforts to purchase authentic specimens of ceramic and kindred ware. In consequence the prices have jumped skyward, the receipts at recent sales of private collections showing that money is no obstacle. Early in December the Lehne collection was offered for sale at the Anderson Art Galleries, and good prices prevailed throughout the sale. The historical blue china brought out a large audience of amateur collectors, and the bidding was unusually lively.

E. A. S. Peckham bought a Liverpool water pitcher for \$20 and six blue dinner plates by Davenport for \$32.50. Frank Seaman paid \$60 for ten Staffordshire "States" plates and \$57.50 for six flat "States" plates. V. J. Williams gave \$46 for a blue platter, showing Fairmount, and two blue cup plates, one of "The States," the other "The Battery" brought \$30.

Other articles which brought good prices were a copper and pink lustre tea set of four pieces, which went to C. Buckingham for \$160; an amber cut glass covered cup, with relief panels, etched with hunting scenes, was sold for \$55, and twelve pink lustre cups and saucers, made by Dawson, brought \$75.

It is not buying in large quantities that gains for a man the reputation of being a good buyer. Often it is quite the reverse.

The more closely the salesman looks after the keeping up of the store and the stock the more use he will be to his employer and the more he will learn about managing the business.

The Evolution of the Lighting Fixture

HOW OUR CANDELABRA HAD ITS SOURCE IN THE HAND LAMP OF THE ANCIENTS

FROM the rose-shaded reading lamp of my lady's bedroom, the Sheffield silver sconces of a paneled banquet hall and the elaborate alabaster lights of the modern ballroom is a long backward leap to the little clay handlamp of the early Egyptians.

Palace and hovel fared alike in regard to illumination, and while there is a distinct mention of lamps burning all night long among the ancient races, we are certain that the actual light-giving properties were not of the best. Prior to this, slips of pine were burned in a sort of chafing dish; but vegetable oil, especially olive oil, and salt it is known were used at an exceedingly early date.

In sacred lamps only the choicest oil was burned, and the worn out linen dresses of the priests were raveled to furnish the wicks. The lamps themselves were invariably tiny; some of red clay, and others doubtless of glass. The clay was often ornamented with fanciful designs in color. Crude as these fixtures undoubtedly were, the shapes have the beauty of utility and adaptation, and the few examples that have come down to us are well proportioned and pleasing in form.

In Assyria, the terra cotta and bronze used took general shapes similar to those of Egypt, but lacked, perhaps, the finer modeling and embellishment of those ancient craftsmen.

We are all familiar with the description of the seven-branched golden candlestick of the Jewish nation, and among them also was found the hanging lamp, the special lamp of their sabbath eve lighting.

Among the Western Asiatics animal fat was used and burned in a vase with a floating wick.

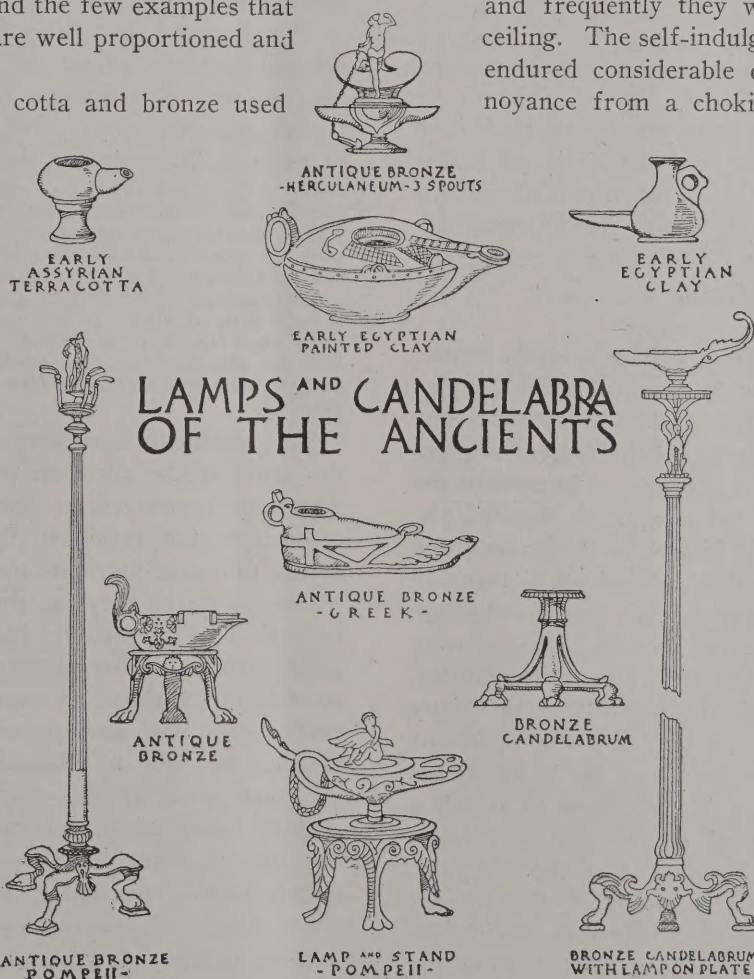
It was the Greeks who first made their lamps and candelabra true things of beauty,

and many wonderful examples of bronze stands and lamps have been found among the ruins of buried cities. More attention seemed to be paid to the exterior forms than to the principles of combustion, and it was several centuries before it was discovered that by placing the wick in a spout extended some inches from the body of the lamp, less shadow would be cast.

The Roman populace boasted both candles and oil lamps, though the candlesticks of the poorer classes were of wood and those adorning the palaces and temples often of gold, a not altogether satisfactory metal for the purpose, but costly enough to commend itself to the luxurious. The candles were chiefly slips of papyrus or rush smeared with pitch and dipped in wax. Tall candelabra of marble or bronze adorned the dwelling houses of the patricians, and upon the disk or plate of these the little bronze lamp was set. These candelabra were movable, and also often adjustable to any height, so that a reader reclining upon a couch might regulate the light to the best advantage. Occasionally the lamps were placed on a lower tripod,

and frequently they were suspended from the ceiling. The self-indulgent and epicurean Roman endured considerable discomfort and some annoyance from a choking, wavering smoke and consequent dimness of light from this source of illumination. At that time the chimney and its great advantages had not been discovered. It was at the bridal of Catinus that sweet-scented oil was burned, in a profusion of soot.

The exquisite grace and delicate modeling of some of these bronze relics of an age where beauty expressed itself in the simplest forms, bears much close study from the modern designer of lighting fixtures.—By Grace Morton Rosé (with drawings from the antique by J. M. Rosé) in *Good Lighting Magazine*.



POTTERY AND GLASS

WITH WHICH IS COMBINED

GLASS AND POTTERY WORLD

GLASS AND POTTERY WORLD, Founded 1893.
CHINA, GLASS AND POTTERY REVIEW, Founded 1897.
Amalgamated April, 1905.

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T. A. CAWTHRA *Managing Editor*
PROF. CHARLES F. BINNS *Technical Editor*
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NOTICE.

We desire to notify the pottery and glass trade both here and abroad that Bertrand Rhead is no longer connected in any way whatsoever with this journal nor has he any authority to solicit subscriptions, advertising, editorial or news matter, or to collect any monies due Pottery and Glass.

At this writing it would be useless to comment upon the proposed tariff changes at any length, for the present changes are only proposals and may be altered in marked degree before they are settled finally. A detailed discussion of their economic import as they now stand would appear quite ridiculous, therefore, if they are adjusted to any extent during their passage through Congress. The figures of the proposed changes were arrived at by the Ways and Means Committee, headed by Representative Underwood, after many public hearings, and, while they are the result of much thought and deliberation, they are by no means final. Present indications, in fact, seem to fortell a material change in general of the proposed rates. This does not portend, however, that the old rates will be restored, for the intention of the present Democratic administration is to reduce the tariff substantially. The following figures, quoted from the new, or Underwood, tariff bill and compared with

the old, or Payne-Aldrich schedule, are those which affect directly the pottery and glass trades:

SCHEDULE B.

Item.	Payne Rate.	Underwood Rate.
China, decorated.....	60 p. c.	55 p. c.
Ornamented glassware.....	60 p. c.	45 p. c.
Lime	5c. per 100	5 p. c.
China, not decorated.....	55s p. c.	35 p. c.
Grindstones	55 p. c.	\$1.50 ton
Plain tiles.....	4c. sq. ft.	1½c. sq. ft.
Ornamented tiles.....	8c. sq. ft.	
	to 10s sq. ft., plus	
	25 p. c.	5c. sq. ft.
Portland cement.....	8c. 100 lbs. to 20 p. c.	5 p. c.
Pumice stone.....	¾c. lb. to 35 p. c.	5 to 25 p. c.
Clays	\$1 to \$2 ton	50c. to \$1 ton
Earthenware	25 to 40 p. c.	15 to 30 p. c.

SCHEDULE A.

Item.	Payne Rate.	Underwood Rate.
Boracic acid.....	3c. lb.	¾c. lb.
Borax, refined.....	2c. lb.	⅛c. lb.
Sulphuric acid.....	¼c. lb.	Free
Blue vitriol.....	¼c. lb.	Free
Borax, crude.....	2c. lb.	Free
Gum Arabic.....	Free	⅛c. lb.
Magnesite	Free	\$1 ton
Cobalt	25c. lb.	10c. lb.
Barytes, crude.....	\$1.50 ton	15 p. c.
Barytes, manufactured.....	\$5.20 ton	20 p. c.
Chrome colors.....	4¾c. lb.	20 p. c.
Red lead.....	25c. lb.	25 p. c.
White lead.....	2½c. lb.	25 p. c.
Sponges	20 p. c.	10 p. c.
Sponge manufactures.....	30 p. c.	15 p. c.

The proposed rate on earthenware itemized in the schedule under "china, not decorated," affords the biggest bone of contention among the American and foreign manufacturers. One of the leading importers in giving a statement to the press said:

In earthenware there is a real cut from 55 per cent. to 35 per cent. American potters have built up a big earthenware industry, and their price has always ranged 25 per cent. or more under the English price, so that the American-made goods have dominated the market and not the foreign goods. The British goods should now experience a reduction of 10 to 15 per cent. in the retail price, but even then there is no danger that the American price will be attacked or will need readjustment. American potters undersell in the American market any likely competition.

This statement is superficially correct, but it is not the crux of the situation to determine whether the American manufacturer can undersell the foreign competitor, but rather to find out whether the domestic mill can distribute more goods under existing prices, whatever they be, than the foreign representatives. One can readily imagine a certain grade of goods being so poor that it would be next to impossible to sell them, no matter how much below any similar class they were priced. The American manufacturer has this to contend with, he must produce as good ware as the foreign manufacturer at a slightly lower price, for in the consumers' market the foreign ware has a subjective advantage due largely to the fact that it is imported.

There is only one real failure in business, and that is the failure to try.

Practical Science Department

Edited by Prof. Charles F. Binns

Experiments With Glazes—A Paper for the Practical Man

Written especially by the Editor of this Department

PERFECTION is rarely reached, especially in the manufacture of pottery, but it may be sought and gradually approached if systematic effort be made. Notwithstanding the numerous experiments which are always being carried on and of which the results constitute a formidable technical literature, there are a great many practical men who would like to make trials of possible improvements in the compounds they are using, but are not quite sure how they should go to work. These trials commonly take the form of a slight increase or decrease in some one of the ingredients, but for the most part they are made in a desultory manner. This is not a matter for surprise or criticism, because the time which an active superintendent has for experimenting is very small. It is possible, however, to lay out a systematic series of experiments by which a large part of the field may be covered with the minimum time and effort. Plans such as this have been regularly followed in the schools for a long time, but except to those who have had the advantage of school training the method is a sealed book. For example, the basic oxides of lead, barium, calcium and magnesium are interchangeable in equivalent proportions with differing effects upon the quality of the glaze. A series of 36 glazes can be made up from four parent mixtures, the blending of which will illustrate the gradual changes which take place.

For inexpensive raw glazes the four parents might be:

PbO .65	}	A	Al ₂ O ₃ .25	{	SiO ₂ 2.5
CaO .25					
K ₂ O .10					
PbO .65	}	B	Al ₂ O ₃ .25	{	SiO ₂ 2.5
CaO .10					
MgO .15					
K ₂ O .10	}	C	Al ₂ O ₃ .25	{	SiO ₂ 2.5
PbO .40					
BaO .25					
CaO .25	}	D	Al ₂ O ₃ .25	{	SiO ₂ 2.5
K ₂ O .10					
PbO .40					

It will be noticed that the potash, alumina and silica are constant throughout the series, thus providing

for the same feldspar, clay and flint. The four mixtures to correspond with the above formulae are:

	A	B	C	D
White lead.....	167.7	167.7	103.2	103.2
Barium carbonate.....	..	..	49.25	49.25
Whiting	25	10	25	10
Magnesium	..	12.6	..	12.6
Feldspar	55.7	55.7	55.7	55.7
Clay	38.7	38.7	38.7	38.7
Flint	96.0	96.0	96.0	96.0

Batch weight.....383.1 380.7 367.85 365.45

It is obvious that the entire amount of white lead cannot be replaced by barium nor the entire amount of lime by magnesia in glazes of this type, though the series might easily be extended if desired.

The schedule of mixtures can now be laid out as follows:

TABLE I.

1	2	3	4	5	6
A 1.0	A .8 B .2	A .6 B .4	A .4 B .6	A .2 B .8	B 1.0
7	8	9	10	11	12
A .8	A .64 B .16	A .48 B .32	A .32 B .48	A .16 B .64	B .8
C .2	C .16 D .04	C .12 D .08	C .08 D .12	C .04 D .16	D .2
13	14	15	16	17	18
A .6	A .48 B .12	A .36 B .24	A .24 B .36	A .12 B .48	B .6
C .4	C .32 D .08	C .24 D .16	C .16 D .24	C .08 D .32	D .4
19	20	21	22	23	24
A .4	A .32 B .08	A .24 B .16	A .16 B .24	A .08 B .32	B .4
C .6	C .48 D .12	C .36 D .24	C .24 D .36	C .12 D .48	D .6
25	26	27	28	29	30
A .2	A .16 B .04	A .12 B .08	A .08 B .12	A .04 B .16	B .2
C .8	C .64 D .16	C .48 D .32	C .32 D .48	C .16 D .64	D .8
31	32	33	34	35	36
C 1.0	C .8 D .2	C .6 D .4	C .4 D .6	C .2 D .8	D 1.0

For the better understanding of the calculation two tables are shown. Table I. represents the proportion of each glaze in fractions of the weight of the batch. Table II. is for the convenience of those who have not the time to work out the figures. These are the actual weights of each glaze to be used in the mixtures. The amount is reduced for convenience, but the proportions are the same.

For glazes so nearly alike in weight as these it is sufficient for practical purposes to treat them as of the same weight, but when one takes the trouble to

make a calculation of this kind it is worth while to go a little farther and have it right.

Let it be noted here that Table I. is suitable for any set of four glazes. It represents the gradual and diminishing progress of each glaze, from its own corner, through the group. These figures have only to be multiplied by the total weight of the glaze used in order to be applicable to any case.

Let us suppose, for example, that it is desired to show the relative influence of an increase of alumina

TABLE II.

1	2	3	4	5	6
A 38	A 30.6 B 7.6	A 22.9 B 15.2	A 15.3 B 22.8	A 7.6 B 30.5	B 38.1
7	8	9	10	11	12
A 30.6	A 24.5 B 6.1	A 18.4 B 12.2	A 12.2 B 18.3	A 6.1 B 24.4	B 30.5
C 7.4	C 5.8 D 1.5	C 4.4 D 2.9	C 2.9 D 4.4	C 1.5 D 5.8	D 7.3
13	14	15	16	17	18
A 22.9	A 18.4 B 4.6	A 13.8 B 9.1	A 9.2 B 13.7	A 4.6 B 18.3	B 22.8
C 14.7	C 11.7 D 2.9	C 8.8 D 5.8	C 5.8 D 8.7	C 2.9 D 11.7	D 14.6
19	20	21	22	23	24
A 15.3	A 12.2 B 3.0	A 9.2 B 6.0	A 6.1 B 9.1	A 3.1 B 12.2	B 15.2
C 22.0	C 17.6 D 4.4	C 13.2 D 8.7	C 8.8 D 13.1	C 4.4 D 17.5	D 21.9
25	26	27	28	29	30
A 7.6	A 6.1 B 1.5	A 4.6 B 3.0	A 3.1 B 4.6	A 1.5 B 6.0	B 7.6
C 29.0	C 23.5 D 5.8	C 17.6 D 11.7	C 11.7 D 17.5	C 5.8 D 23.4	D 29.2
31	32	33	34	35	36
C 36.8	C 29.0 D 7.3	C 22.0 D 14.6	C 14.7 D 21.9	C 7.4 D 29.2	D 36.5

and silica in a glaze and at the same time to balance lead against barium. The four corner or parent glazes might be:

PbO .55	}	A	}	SiO ₂ 3.50
CaO .30		Al ₂ O ₃ .20		
K ₂ O .15		B ₂ O ₃ .35		
PbO .55	}	B	}	SiO ₂ 1.75
CaO .30		Al ₂ O ₃ .40		
K ₂ O .15		B ₂ O ₃ .35		
PbO .30	}	C	}	SiO ₂ 3.50
CaO .30		Al ₂ O ₃ .20		
BaO .25		B ₂ O ₃ .35		
K ₂ O .15	}	D	}	SiO ₂ 1.75
PbO .30		Al ₂ O ₃ .40		
CaO .30		B ₂ O ₃ .35		
BaO .25	}		}	
K ₂ O .15				

These glazes must be fritted because of the presence of boric acid. They can all be made of a single fritt or they can be made up complete and fritted separately. If only one fritt is to be used the mixture will be:

Fritt:	
Boric acid	43
Feldspar	83
Whiting	30
Flint	21

of which the melted weight is 145. The glaze mixtures will then work out:

	A	B	C	D
Fritt	145	145	145	145
White lead	142	142	77	77
Barium carbonate	...	...	49	49
China clay	13	64	13	64
Flint	69	...	69	...
Totals	369	351	353	335

A better plan would be to fritt the whole batch of each of these glazes, reserving only enough clay for a flotative in dipping. Barium carbonate does not develop its proper quality when used raw, and if it is to be at all comparable with lead, both materials should be fritted.

In making the tests the glazes should be weighed out dry, that is, after grinding and drying the parent batches, and each glaze very thoroughly mixed in a mortar. Each is then mixed on a glass or porcelain tile with water and painted on to the sample piece with a brush. Care must be taken to have a smooth surface and one that is reasonably large. If all the tests can be made on one piece so much the better, as this insures uniformity of fire. Two trials, one to be burned flat and one upright, are desirable. The pieces should be set in the middle of a sagger without any other ware. The presence of other glazes close to one of the trials may make a great difference in the appearance after firing and thus lead to a mistaken opinion.

EDITOR'S NOTE: After engravings had been made of the two tables in this article, captioned TABLE I and TABLE II, it was discovered that there were several misprints in TABLE II. In this table, in square 24, the letters B and D, with their equivalents, should be dropped one line each, and, in square 31, the letter C, and its equivalent, should be raised one line.

THINGS TO REMEMBER.

They say the big fish eat up the little ones, but it seems those big fish must have been little ones sometime. They escaped being eaten. Why not the small stores?

There was once a man who ran a store profitably without advertising, but he lived before printing was invented and he had no competitors.

A good joke in an advertisement diverts attention from the business part of the ad. A poor joke is a joke on you.

Don't use big advertising space just so people will consider you a big advertiser. Use the amount of space you can afford to use and stop there.

Why keep pegging along, doing things in the old-fashioned way when you can get literature that will tell you of better ways of doing nearly everything in the store?

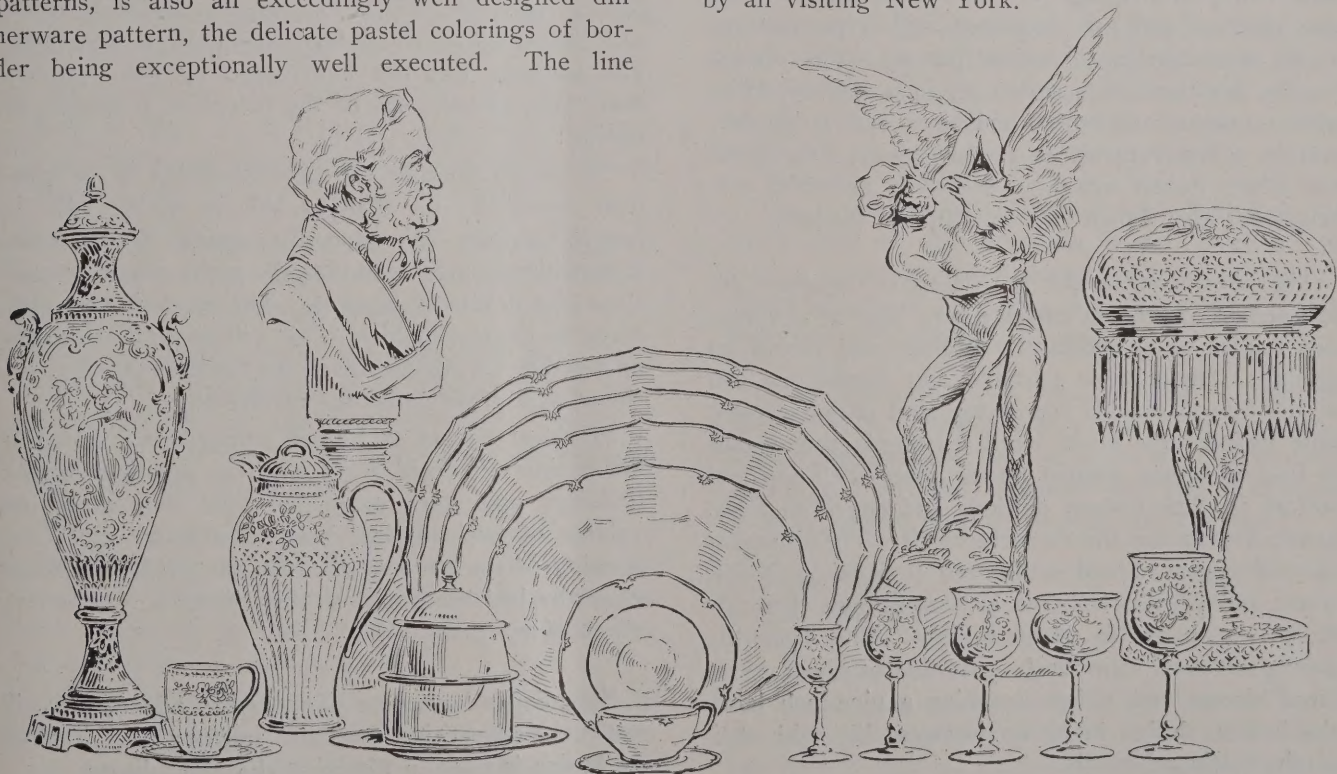
A DAY before the Ohio floods put the railroads out of commission, the Fostoria Glass Company, Moundsville, W. Va., managed to get a number of new samples through to John Nixon, their New York representative. The new glassware consists of a line of etched and engraved flower vases, the most attractive of which carries a pretty fern leaf treatment engraved on a tall bell shaped blank. The smaller vases have either etched or engraved decorations and borders, many of them being in floral spray designs.

Of the many strong lines of Limoges china shown in the district, none has met with a more cordial approval from the visiting buyers than the dinnerware assortment of Charles Ahrenfeldt displayed at the spacious salesrooms of Herman C. Kupper, 50 Murray Street. The ware is of exceptionally high grade quality and the designs cannot be found anywhere else, but even in spite of this, the goods are offered at prices that are exceedingly reasonable and compare favorably with any others of a similar nature in the market. All of the new Nineteen thirteen designs have enjoyed large bookings and of these the "Old Rouen" pattern, with its floral border and rich colorings characteristic of the seventeenth century, has been in great demand. The "Chantilly," another of the old French patterns, is also an exceedingly well designed dinnerware pattern, the delicate pastel colorings of border being exceptionally well executed. The line

In the New York Market

A Description of Seasonable and Staple Novelties That Have Lately Made Their Appearance and Where to Get Them

throughout tends to the execution of rich decorative effects, conventional borders with insert panels being found in a number of patterns. In the higher priced goods a wide variety of acid etched designs are displayed, of which the "Lorraine" is very pleasing. Some carry a broad inner band of plain gold with etched gold border and gold lined edge; others being in one or two gold line treatments, but all of exceptional character. The same high standard is carried out in the highly decorated service plates in deep rich colors and gold tracery. Taken altogether, the Ahrenfeldt line is perfectly balanced and should be seen by all visiting New York.



Characteristic china and glass sale illustration used by Gimbel Bros.' New York store.

At this season of the year the flowing bowl should naturally contain May wine, and nothing more reminiscent of the Fatherland can be found than a bowl and cups of Mettlach inlaid stoneware. The quaint designs and shapes of this ware place it among the unusual things which everyone likes to own. However, the line of E. R. Thieler, the representative of Villeroy & Boch, manufacturers of this ware, contains many other items of equal interest to the trade. Among the recent importations is a line of tall ped-



Mettlach wine set shown by E. R. Thieler

estals with vases in underglazed burnished brown or blue with gold striping. A new line of plaques were also received and are decorated with reproductions of old masterpieces. Another unusual article shown for the first time is a coffee set in a creamy white with a simple dark brown and black leaf scroll decoration. The contrast is rather severe, but Swiss and Black Forest mountain scenes in beautiful colorings are also shown on a new line of plaques.

The salesrooms of the J. D. Bergen Company are resplendent in brilliant cuttings, new lines of novelties and staples being constantly received and placed on display. The electric portable and candelabra end of the line is steadily increasing, and at the present time includes the latest word in illuminating goods. A line of square shaped flower vases with top and bottom in chair-bottom cuttings and engraved floral panels are among the recent arrivals. The combination of engraved and sculptured designs on bowls, water and whiskey sets, as well as a large tiger lily design is shown in great variety. The tiger lily stands out most attractively on a line of bowls, three large blooms and foliage covering a nine-inch bowl, the bottom design being an immense lily with delicately feathered petals.

With the Retailers

Notes of New Firms and Changes in Old Concerns in the Pottery and Glass Field

J. L. KESNER, part owner of the "Fair Store," Chicago, and president of the J. L. Kesner Co., incorporated with a capital stock of \$750,000, has applied for the appointment of a receiver for the latter company, established two years ago, when Ehrich Brothers vacated the premises at Sixth Avenue and Twenty-third Street, New York.

Judge Julius M. Mayer in the United States District Court, before whom the petition was brought in the form of a suit in equity, appointed Leo A. Price, president of Rothenberg & Co., New York, and Abraham S. Gilbert, a lawyer of 43 Exchange Place, receivers, with a bond of \$50,000 each. The receivers took possession of the store at once, and put accountants at work compiling schedules of assets and liabilities.

Kesner has a claim against the company for \$100,000 on endorsements. The assets exceeded the liabilities, he said, but the appointment of receivers was necessary to protect the interests of creditors and stockholders, as it was impossible to obtain funds at once to meet maturing obligations.

According to the petition, the assets amount to \$1,400,000, and the liabilities to \$870,000, all unsecured. The assets include merchandise, \$600,000; accounts receivable, \$120,000; cash in banks, \$35,000, and leases, fixtures and improvements to the store. The business was not interrupted by the receivership. Mr. Gilbert, one of the receivers, is quoted as stating:

"When we ascertain the exact condition of the company financially we shall be able to decide what is best to be done. We expect to continue the business, if conditions warrant, so that all creditors may be paid from the profits if possible. The concern will then revert to the stockholders. This will depend, of course, on whether we are convinced the business may be continued at a profit under the receivership."

President Kesner said much money was invested in the business in fixed form, such as additions to the buildings and store equipment, and that while the volume of business had been satisfactory since the opening of the store on October 30, 1911, conditions generally had been adverse this winter to conducting the business profitably.

Spending a large sum of money in advertising will not make advertising profitable unless a large amount of brains is used in directing the expenditure.



Business and Personal Items About Prominent People in the Different Branches of the Trade

E. F. ERTLE, for the past fifteen years connected with the Mandel Brothers, Chicago, seven of which he was assistant to D. Saunders, the china and glass buyer, is now occupying a similar post as assistant to John Ling, of Gimbel Brothers, New York. Mr. Ertle has been in charge of the department since Mr. Ling left for his annual European trip.

Max Herbert, of the United Cut Glass Company, returned from the Leipzig Fair last month, where he exhibited the line of his company.

Guy Hawthorne, china and glass buyer for Jordan, Marsh Co., Boston, Mass., who has been abroad since February 15, is expected back this week. He visited Germany, France, Italy and England. His father, J. Hawthorne, with John Wanamaker, New York, is also abroad, and will return sometime in May.

Mr. and Mrs. O. H. Sebring, well known to buyers of domestic pottery, recently returned to their home in Sebring, Ohio, from a trip to Florida.

Max Strench, European buyer for Koscherak Brothers, New York, returned from his annual trip to the china and glass markets of the Old World last month.

Kenneth Wedgwood expects to sail for England, on a visit to the pottery district, May 17. He will be away until the middle of August.

Guy S. Jenkins is now connected with E. L. Bates, selling the cut glass line of the McKanna Cut Glass Company, and the engraved glassware of John N. Illig. He will cover New York city, Philadelphia, Baltimore and Washington.

The Stewart Cut Glass Company, New York City, have taken the ground floor of the building at the corner of Murray Street and West Broadway and will occupy the premises this month as a wholesale showroom.

August Broll, for some time past with the store of Charles Broadway Rouss, has been appointed buyer and manager of the china and glassware department of The Charles William Stores, Inc.

C. Sadek has taken space in the showroom of J. J. O'Donnell, 32 Park Place, New York, and will show a silver deposit line.

William S. Pitcairn, representing Royal Doulton porcelain and the dinnerware and English hotel ware of Furnivals, Ltd., has leased quarters in the Fifth Avenue Building, Broadway and Twenty-third Street, New York. He will occupy quarters on the sixth floor and expects to move on or about May 1.

B. F. Drakenfeld & Co., dealers in colors and ceramic materials, for years located at 27 Park Place, New York, are preparing to move into their new quarters, 50 Murray street, the latter part of this month. The firm will occupy the entire building which has been remodeled to suit their requirements. They expect to be transacting business in the new building on May first.

Thomas B. Cannon, formerly china and glass buyer for The Fourteenth Street Store, New York, intends to enter the selling agency business and will make his headquarters at Denver, Colorado. He is at present negotiating for suitable lines to represent in the west.

The C. F. Monroe Company will close their New York office on May first and in the future the line will be shown at the factory, Meridan, Connecticut. They have been located in the Crockery Exchange Building for a number of years.

C. W. Bowman & Co. have decided to close their New York salesroom on May first. The United Cut Glass Company who have occupied the Church Street side of the premises, announce that they will remain in their present quarters at least another year.

Maddock & Miller are now occupying their new quarters on Murray Street, having gradually moved their stock and office from the old stand in the Crockery Exchange Building. The new quarters give additional display space and bring the various lines of the company together, the Royal Worcester Porcelain having occupied a separate room far distant from the main display.



From All Over the World

LITTLE NOTES OF INTEREST TO
THE TRADE PICKED UP FROM
DIFFERENT PARTS OF THE GLOBE



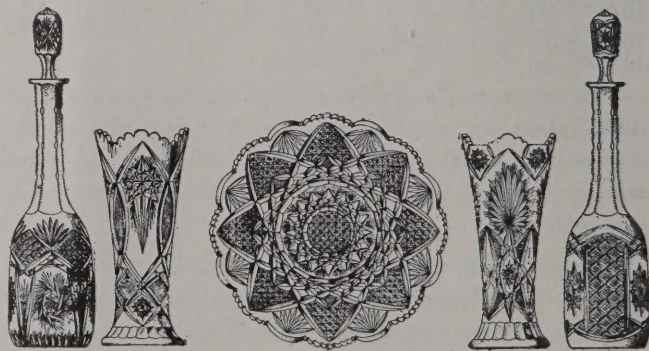
THE importance of the Panama Canal to the Japanese porcelain industry was the basis of an investigation recently completed by the Yokohama Chamber of Commerce. They found that the distance between Yokohama and the ports of the eastern and southern States will be shortened by from 3,500 to 5,700 miles, and in time by nine to twenty-six days via the slower steamers and from nine to fourteen days on the faster boats. At the present time there are two routes for the transportation of goods between Japan and the United States. One is the combined land and water route via the Pacific, the other the all water route via Suez Canal, the former being used where early shipment is desired as the time in transit is but forty days while the latter route requires two or three months; consequently the freight charges by the land and water route are high, while by the Suez route they are comparatively low. As porcelain and earthenware to the amount of \$1,362,900 was exported to the United States in 1911, the lessening of freight rates will have an enormous effect upon the extent of trade between these two countries and will enable the manufacturers to land goods in New York at greatly reduced rates. Competition with foreign goods in the fields of foreign trade is largely determined by the cost and quantity of the goods, and the cost of the goods is largely determined by the cost of freight. Hence, freight rates constitute one of the most important things to be considered.

Japanese goods destined for America, as previously mentioned, take either the combined rail-and-water route, with its high cost and quick transportation, or the Suez all-water route, with its lower charges. Freight charges on porcelain and earthenware destined for New York are .792 per 100 pounds if shipped via Suez and London, as compared with 1.868 if shipped by the combined rail-and-water route.

* * *

In a recent exhibition of colored decorative articles held in Strassburg, a splendid opportunity to note the progress of the ceramic industry in the German Imperial provinces of Alsace and Lorraine was given.

The manufacture of pottery is an old industry in Alsace, the districts of Sutfelnheim and Betschdorf being particularly notable in this respect. Although the old industry has long since declined, and the hand-workers have no longer the flourishing business they enjoyed some years ago, still, a most undoubted change for the better has begun to set in. The pottery industry in the above-mentioned district has assumed very important proportions, and the progress and development made within the last few years is eminently satisfactory. Instead of the old but honorable methods practised by the "Schisselmacher," there are now a series of modernly equipped factories, whose products both in workmanship and artistic treatment leave nothing to be desired. There are two characteristic features in Alsace pottery which make it particularly attractive, the naive naturalness and the original color effects of the various products. The latest novelties, vases, and various stoneware vessels were shown. The modern tendency in industrial art has also exercised its influence on the production of ceramic articles used in house decoration. There are products for wall and floor decoration, ornamental garden and wall fountains, mantelpieces, and other similar articles. The style and designs of these articles are original, marked with individual artistic taste, and entirely free from any tendency to sameness. They are made to suit each special kind of architectural work, and are consequently highly effective, artistic and attractive.



Specimens of German cut glass shown at the Leipzig Fair

Lamps, Lighting Fixtures, Shades and Art Metal

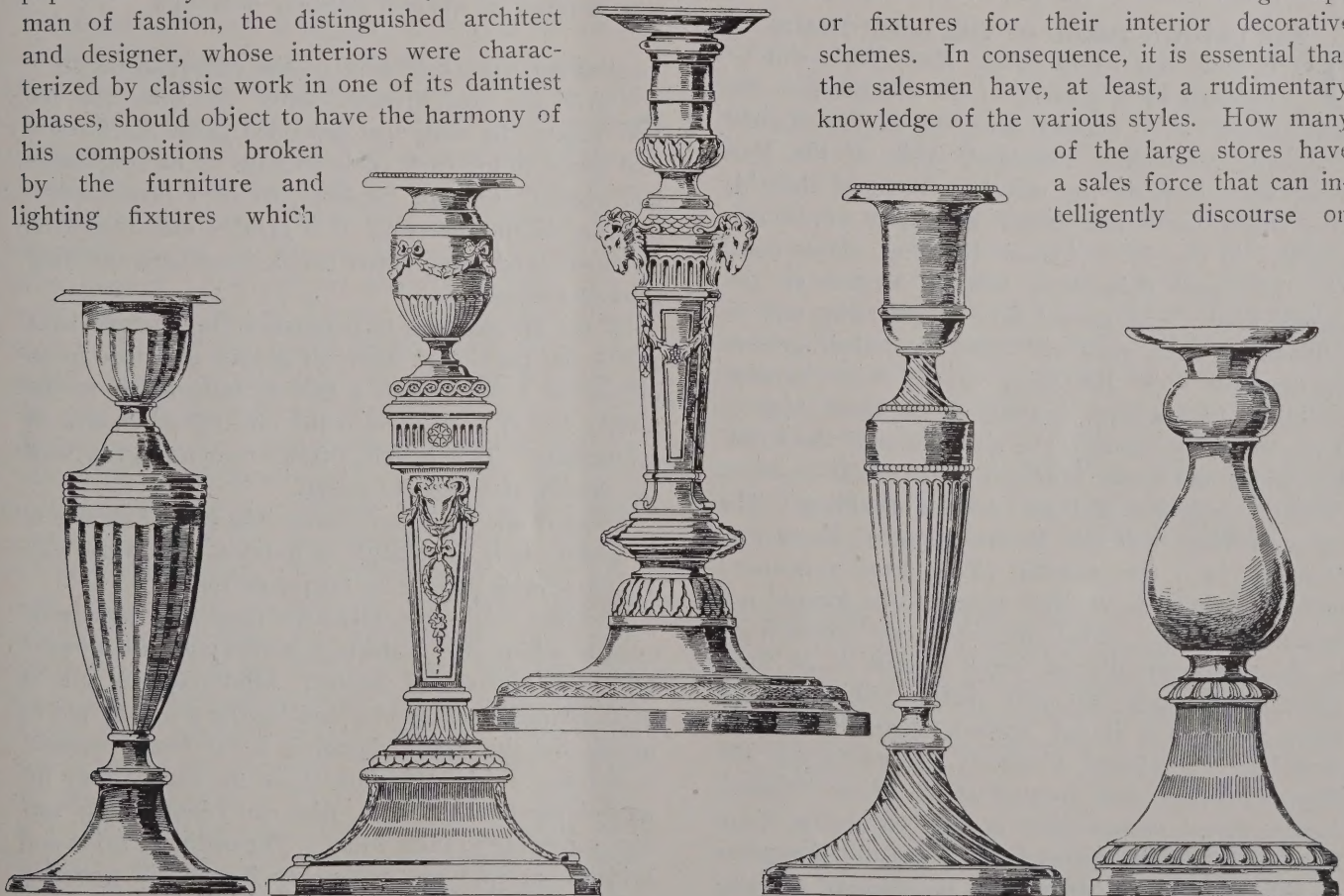
THE ADAM INFLUENCE ON LAMP DESIGN.

MANUFACTURERS throughout the American field are gradually turning out stronger lines of pure period patterns now than ever before, the influence of the Adam Brothers and that of the Empire being most noticeable. In the Adam style the dainty and classical motifs are exceedingly pleasing and can be readily worked into various lamp fixture designs, the flutings and urn being the most used. The Adam style originated at a time when Chippendale, in spite of his popularity, was turning out some very questionable work so far as design was concerned. It takes no very great imagination to guess at the way in which Robert Adam, enamoured of the refinements of classical work, would condemn the mixture of rococo, Chinese, and Gothic, which was superseded by the style popularized by him. It was only natural that this man of fashion, the distinguished architect and designer, whose interiors were characterized by classic work in one of its daintiest phases, should object to have the harmony of his compositions broken by the furniture and lighting fixtures which

were not in accord with his ideas. Volumes could be written of the notable specimens, interiors, furniture, and metalwork, designed by the Adam brothers, whose adaption of the Pompeian and Herculaneum decorative designs is so daintily reproduced. There is great vogue at the present time for Adam interiors and the manufacturers of lighting fixtures, lamps, etc., have recognized the demand, with the result that some exquisite examples of this style are now seen on the market.

* * *

In the exclusive china, glass and lamp shops, the lighting fixture houses, and the department store, lamp sections there is a noticeable prevalence of lamps of period design. The trade to which these houses cater is of the better class, who are generally educated in the history of art and design and their visit to the store is to select harmonizing lamps or fixtures for their interior decorative schemes. In consequence, it is essential that the salesmen have, at least, a rudimentary knowledge of the various styles. How many of the large stores have a sales force that can intelligently discourse on



Five candle sticks in the Adam style

the French classic, Empire or English period styles? True, many can show the customers a Louis XVI or an Empire lamp, but, invariably, cannot tell why it is so called or the surroundings for which it is best fitted, knowing nothing of the goods except what the price tag reads. To many "The Empire" means just as much as "Conventional" when it should stand for a distinct style of design. In a few of the larger New York department stores the buyers have been paying particular attention to instructing the floor force in the proper lamp or fixture for each decorative style. This is a commendable step and should show a larger percentage of satisfied customers, for the wrong lamp in any style scheme usually stands out glaringly and brings the customer back posthaste with a demand why the salesman had not sold the proper lamp.

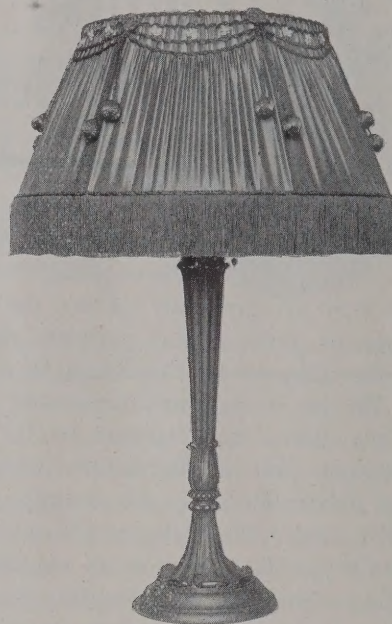
* * *

The Pittsburgh Lamp, Brass and Glass Company have sent their New York representative a number of brass ceiling fixtures to be used in conjunction with their "Delica" white lighting glassware. The domes and dishes when suspended upon these heavy brass rings show the adaptable qualities of this line for public building, halls and dining room illumination. The portable end of the line has also been increased considerably.

THE UPTOWN TREND OF THE LAMP TRADE.

THE lamp district of lower New York will be deserted by a number of the oldtimers in the near future. P. J. Handel, president of The Handel Company, Meriden, Connecticut, while at the New York office early in the month, announced that his firm would move into larger and more convenient quarters in the Fifth Avenue Building, about April 15. The new showrooms will be located on the second floor. The second firm to get away will be Gillinder & Sons, who will move from their present quarters on West Broadway to the new Farragut Building, 19 Madison Avenue, on or about May 1. They will be located on the sixth floor of the building which overlooks Madison Square Park and is directly opposite the Fifth Avenue Building. The latter building will also be the home of Bradley & Hubbard in a few months. They have announced nothing definite as yet, but expect to be located uptown before July. They are among the oldest firms in the downtown district, being located at 26 Park Place for the past thirty-five years. The other concerns who have leased uptown quarters are the American Art Glass Company, formerly at 407 Broome Street, now located at 36 West Twenty-fourth Street, where they occupy the entire sixth floor, and The Enterprise Lamp Company, for years at 391 Washington Street, who have leased the second floor of the building at 153 to 159 West Fifteenth

Street. While the movement of the china and glass houses uptown has been gradual the removal of so many lamp concerns at one time has practically cre-



Electric portable from the line of the George C. Lynch Company

ated two lamp and lighting fixture centres. The new district is of easy access from all sections of the city and all the concerns will have the added advantage and facilities of modern business buildings.

GROWING DEMAND FOR GLASS CENTERPIECES.

SINCE the colored table center has quite lost its vogue, the table has depended upon the flowers that grace it for such color as adds to its brightness and gayety. Of late, however, we have been experimenting in the direction of a greater elaboration of ornament, and many smart people have been ordering colored glasses.

So far all attempts to popularize the epergne have failed, but the linked center of glasses arranged in an oblong or a circle with a trio of tall glasses in the middle has at least revived the old-fashioned idea of centerpiece. This is very often of colored glass, and the service is chosen to match.

There is one objection—unless the color happens to be green—it is so difficult to harmonize flowers with a table service of blue or mauve or rose.

A rather pretty idea takes the form of a service of opaque white glass, which is decorated with flowers after the manner of Sevres. More elegant still is glass rimmed with a color and having a monogram to match, but this fancy, though it is far from common, is not new. Also this fashion is one that is only intended for the very rich, who can change their service according to their whim. The ordinary bride and bridegroom who are setting up house will probably prefer the glittering simplicity of well-cut crystal.

News from the Potteries

OHIO POTTERIES DAMAGED BY FLOOD

WHILE the press of the country was teeming with accounts of the disastrous Ohio floods and all sections of the country were responding to appeals of the stricken, the many representatives of the potteries in the flooded districts were without authentic news from their factories, and grave fears were expressed for some of the plants. Many of the Ohio plants were hard hit and some entirely destroyed, but in the main the industry escaped with but a two or three weeks' delay. Zanesville was one of the centres of the flooded district and its appeals for Government help, with stories of great loss of life and property provoked grave fears. However, it was one of the first to get word through to the awaiting world and the sensational newspaper reports dwindled down to plain facts showed while the city had suffered greatly, the reported loss of life and property was greatly exaggerated.

* * *

Zanesville, Ohio.—With the receding of the waters of the Muskingum River, this city is rapidly recovering from the disastrous flood of March 28 to 31. The water was fifteen feet higher than at any previous period known and all territory west of Sixth Street, in the business section, was covered by from one to thirty feet of water. The County Court House, Clarendon Hotel, all railroad stations and the post office were flooded. The outlying sections of West Zanesville, Glendale, Lower Seventh Ward, upper Tenth Ward, Putnam and lower Ninth Ward were inundated. Many of the large manufacturing plants of the city were entirely swept away and a score completely wrecked. Every bridge excepting the "Y" and Fifth Street were carried away by the flood, completely paralyzing the railroads. Of the pottery interests to suffer heavily the Nielson Pottery plant was entirely swept away; the Putnam plant of the Roseville Pottery was under water and badly damaged, while the main plant, also under water, was not so badly injured. At the Weller Pottery, the main plant was flooded, but not seriously damaged, the Marietta Street plant escaping without damage. The Betterware Pottery was also badly damaged, while the plants of the Brush-McCoy Pottery Company, Zanesville Art Pottery, Peters and Reed Pottery Company, Ohio Pottery Company, and the Mosaic and J. B. Owens Tile companies were not in the flood district, therefore not damaged, although obliged to shut down for

the time being on account of water, light and heat being shut off for a number of days and lack of shipping facilities. A careful survey of the flooded district brought the estimate of the dead down to fifteen, with the most optimistic maintaining the list will come down to not more than ten. Estimates of loss to industrial, city and other interests are \$20,000,000. R. C. Burton, president of the Zanesville Chamber of Commerce, placed damage to industries and residences at \$10,000,000. Loss to railways running into Zanesville was placed at \$5,000,000.

* * *

Akron, O.—The big flood here caused the Summit China to shut down. Much damage was done by the water and mud in sliphouse and kiln shed. Train switches were washed out and it will be some time before the main tracks are put in order again. No potters' homes suffered by the flood. Some of the workmen helped to clean up the shop.

* * *

East Liverpool, O.—The river front potteries here were all flooded out by last month's flood and the entire pottery industry of the city was held up for a short period. The river front potteries—the Globe, Colonial, Harker's and C. C. Thompson—were the heaviest hit and are just getting over the effects of the disaster. A deposit of yellow mud several inches deep was left in the plants by the receding water, and this has made the cleaning up process no small proposition. A force of men has been employed at each plant in an effort to put things in workable order again. The firms claim to have been harder hit this time than by any previous flood. The damage sustained by the C. C. Thompson Pottery Company alone is estimated at \$4,000. The other plants were damaged to the extent of from \$1,000 to \$3,000.

* * *

Crooksville, O.—The plants of the Burley & Winter Company, the John G. Burley Pottery Association and the Keystone Stoneware Pottery Company, at this place, have been merged under one management. The capital stock of the new company is \$250,000.

* * *

Newell, W. Va.—The Homer Laughlin China Company, in Newell, the Edwin M. Knowles China Co., and the Taylor, Smith & Taylor Pottery Com-

pany, in Chaster, W. Va., were unable to ship a pound of freight for over two weeks on account of the Pan Handle branch road being washed out. It was not possible for the firms to haul shipments to East Liverpool, across the Ohio river, for the Pennsylvania Railroad Company had placed an embargo on all western shipments. Orders are stacking up in the offices and as soon as the transportation facilities are improved, over 1,000 tons of freight will be started out immediately.

* * *

Wellsville, O.—The water was almost up to the second story in the McNicol-Corns pottery, this flood being caused from the back water. The Wellsville China Company was also a heavy loser, as was the East Liverpool Company plant. It will be some time before the potteries along the river are operated to capacity, for it takes so long to clean the slime from the plants, deposited by the flood.

FLOOD LOSS ESTIMATED AT \$350,000

Floods in the Upper Ohio Valley this spring have caused a loss to the manufacturers of over 50,000 in damage to plants, and over \$300,000 in wages to the employees. The flood of a few weeks ago in the East Liverpool district was just six inches less than that of 1907, and that 1907 flood was within eight inches of touching the high water mark of 1884.

NEW DIRECTORY OF GLASS FACTORIES

A compilation of the glass factories in the United States and Canada, in directory form and grouped by states giving the class, character and ware and capacity of each plant, has recently been issued by the Budget Publishing Company, Pittsburgh, Pa., and evidence of the long felt want it fills is shown by the early demand for the booklet, eight hundred having been given out in the first two weeks. The directory is very compact, and with the different classes of ware grouped under separate heads, it is very easy to locate a factory manufacturing any desired glass article.

THE PASSING OF THE "LITTLE BROWN JUG"

MANUFACTURERS of crockery jugs are bewailing the slump in market following the passage of the Webb-Kenyon law forbidding the shipment of liquors into prohibition territory, for the Maryland distillers for years have used the "little brown jug" for this purpose.

Jugs were an important part of the liquor traffic in the southern prohibition States, especially in North Carolina and Georgia. The greater part of the cheering beverages were shipped by express in the "little brown jug" or the big gray jug.

One manufacturer's agent in Baltimore received a sharp letter recently inquiring into the reason for the

lack of orders for jugs. Annoyed, he wired this reply:

"Repeal or annul the Webb-Kenyon bill if you want more jugs sold. Nobody wants them."

It is said spirituous liquors will now travel into the "dry" territory in suit-cases.

OBITUARY

B. F. DRAKENFELD

ALTHOUGH he had been in poor health for some time, the death of B. Ferdinand Drakenfeld, senior member of the firm of B. F. Drakenfeld & Co., New York, on March 27, came rather unexpected to his friends in the trade for he had been at his desk up to a week prior to an attack of the grip, from which in his weakened state he never rallied. Mr. Drakenfeld was born at Erlangen, Germany, sixty-four years ago and came to America at an early age, settling in California. In 1884 he came to New York and secured a position with J. Marsching & Co., through his brother Edward, who was a member of the firm. In 1886 Edward Drakenfeld withdrew from the firm and sold his interests to the late head of the firm, who acquired sole control in 1900, when he took over Mr. Marsching's interests. The firm name was changed in 1906 when his son, B. F. Drakenfeld, Jr., was taken into partnership. Mr. Drakenfeld had made many trips abroad and enjoyed a wide acquaintance in the pottery and glass field at home and abroad. He was a pleasant spoken gentleman, beloved by all who knew him, and a most generous employer. Eight of the oldest employees of the firm acted as pallbearers when the remains were laid to rest in Woodlawn cemetery. Mr. Drakenfeld is survived by his widow, a married daughter and a son, B. F. Drakenfeld, who will continue the business along the same lines laid down by his father.

PARAGRAPHS FOR THE RETAILER

A pleasant smile—I don't mean a silly grin—will help salesmanship more than any other one personal attribute.

The fact that you have succeeded in a large degree is no sign that others who have succeeded in a minor degree are failures.

This advice is offered gratis, but in not an entirely disinterested way, because if everyone were to learn to make tea in this way the demand for teapots and tea cups must inevitably be increased.

You can enter into no better partnership for the purpose of building up a greater business than one with Good Advertising.

Every dollar that you spend for a trade journal will, if you read the journal, return you ten, twenty and very likely a hundredfold.

It is better to be selling goods at a moderate profit than holding them for an exorbitant profit.

DIRECTORY OF PRINCIPAL ORGANIZATIONS ALLIED WITH THE POTTERY AND GLASS TRADE

AMERICAN ASSOCIATION OF FLINT AND LIME GLASS MANUFACTURERS

President, Thomas Evans, Pittsburgh, Pa.
 Vice-President, Marshall W. Gleason, Brooklyn, N. Y.
 Vice-President, A. J. Smith, Pittsburgh, Pa.
 Treasurer, E. P. Ebberts, Pittsburgh, Pa.

NATIONAL ASSOCIATION OF MANUFACTURERS OF PRESSED AND BLOWN GLASSWARE

President, E. J. Barry, Toledo, O.
 Vice-President, M. W. Gleason, Brooklyn, N. Y.
 Treasurer, J. D. Wilson, Tarentum, Pa.
 Secretary, John Kunzler, Pittsburgh, Pa.

UNITED STATES POTTERS' ASSOCIATION

President, H. D. Wintringer, Steubenville, O.
 First Vice-President, William Burgess, Trenton, N. J.
 Sec'y and Treas., John T. Cartwright, E. Liverpool, O.

AMERICAN CERAMIC SOCIETY

President, Arthur S. Watts, Columbus, O.
 Vice-President, Cullen W. Parmelee, New Brunswick, N. J.
 Secretary, Edward Orton, Jr., Columbus, O.
 Treasurer, Ellis Lovejoy, E.M., Columbus, O.

CROCKERY BOARD OF TRADE.

President, John J. Miller.
 First Vice-President, L. S. Hinman.
 Second Vice-president, George B. Jones.
 Treasurer, Chas. A. Holbrook.
 Secretary, L. S. Owen, 149 Church St., New York.

NATIONAL ASSOCIATION OF CUT GLASS MANUFACTURERS.

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 Vice-President, J. E. Marsden, Egg Harbor, N. J.
 Secretary, Arthur L. Blackmer, New Bedford, Mass.
 Treasurer, T. B. Strittmatter, Philadelphia, Pa.

TRADE UNION ORGANIZATION

NATIONAL BROTHERHOOD OF OPERATIVE POTTERS.

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 First Vice-President, F. H. Hutchins, Trenton, N. J.
 Second Vice-President, Samuel E. Burgess, East Liverpool, O.
 Third Vice-President, Samuel Burford, Tiffin, O.
 Secretary-Treasurer, John T. Wood, E. Liverpool, O.

AMERICA FLINT GLASS WORKERS' UNION.

President-Treasurer, Thos. W. Rowe.
 Vice-President, Wm. J. Croke, Toledo, O.
 Secretary, Wm. P. Clarke, Ohio Bldg., Toledo, O.
 Assistant Secretary, D. J. McGrail, Toledo.

FRATERNAL AND INSURANCE ORGANIZATIONS

POTTERY, BRASS AND GLASS SALESMEN'S ASSOCIATION

President, Wm. W. Magee.
 Vice-President, E. F. Anderson.
 Secretary, Joseph F. O'Gorman, New York.
 Treasurer, George Hamilton, New York.

WESTERN GLASS AND POTTERY ASSOCIATION.

President, W. W. Lang, Cleveland, O.
 First Vice-President, H. L. Dixon.
 Second Vice-President, W. J. Patterson.
 Secretary, J. G. Kaufman.
 Treasurer, Robert West.

WISCONSIN RETAILERS IN NEW QUARTERS.

The R. F. Kaiser China Company, formerly at 105 Grand Avenue, East, Eau Claire, Wis., opened new quarters in the new Schlegemilch Building, corner S. Barstow and Eau Claire Streets, on March 1. The new location is an excellent one for a china emporium and the firm will be enabled to display their ware to a greater advantage in the spacious display windows. Mr. Kaiser intends to increase his stock materially and plans to have one of the largest and best equipped china stores in the Northwest.

There was a decrease in exports from the consular district of Hamburg to the United States in both glass and chinaware during 1912. In 1911 the glass and glassware exports were valued at \$26,130, decreasing in 1912 to \$21,219. In 1911 earthen, stone and chinaware was exported amounting to \$12,212, and in 1912, the value of this ware totaled \$8,013.

Under inquiry number 10,508 the Bureau of Foreign and Domestic Commerce advises that an American consul in Germany reports that a local importing firm desires to receive offers for the sale of American glassware for "mounting purposes" (novelties for the German trade) and for table glassware. This firm is already selling American makes in these lines, but wishes to make connections with other manufacturers for better terms. This firm furnishes references both in Germany and the United States. The head of the firm will be in the United States after April 10, and the address at which he can be reached can be obtained from the Bureau of Foreign and Domestic Commerce.

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W A N T E D

Advertisements in this department, five cents a word. Minimum charge one dollar.

Pottery and Glass, 395 Fourth Avenue, New York.

WANTED:—Local representatives for Pottery and Glass. If you are in any way connected with the pottery and glass trade or any business which brings you into contact with buyers, salesmen, stock clerks, designers, manufacturers connected with this field; pottery, glass lamps, art metal and other accessories; you will have many opportunities of calling attention to this publication. Pottery and Glass is just what they all want. You will find that you can easily add a substantial amount to your income by congenial work that will not interfere with your present duties. For particulars, address Pottery and Glass, 395 Fourth Avenue, New York.

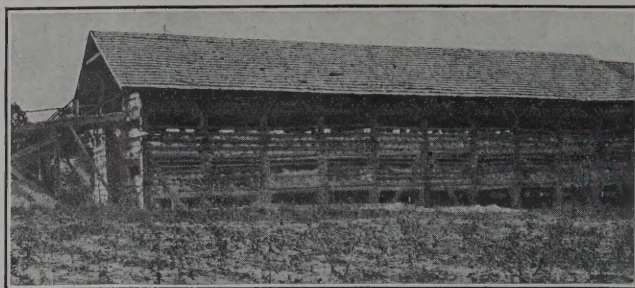
FOR SALE. Large tract of sand land. Finest proposition in the world. Can be loaded by gravity. Address T. J. NERTNEY, Ottawa, Illinois.



Manufacturer of Potters' Dressing Irons, also Sagger Clay Cutters, Sagger Dressers, Sagger Punches, Sagger Mauls and Packers' Paddles.

I. R. HARVEY, Beaver Falls, Pa.

The Only Exclusive Manufacturer of Potters' Tools.



Sedimentary Kaolin Drying Shed—South Carolina

Good Pottery Plant Sites

Every raw material used in the manufacture of pottery products is obtainable in the Southeastern States.

The close proximity of these materials to one another and nearness to abundant **cheap coal** deposits and **low priced power**, combined with **ample labor** supply and progressive **home markets**, make this a section offering unusual inducements to pottery manufacturers.

Ample Raw Materials

In the states of Virginia, North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi, Tennessee and Kentucky there are extensive beds of pottery and porcelain clays and kaolins. In each of these states, many if not all the materials—ball, stoneware, slip and sagger clays, kaolin, feldspar and silica—are found in abundant quantity and are of superior quality.

Fuel, Power and Labor Supply

The average price per ton at the mine for coal in five leading Southern states is \$1.14, with a minimum of less than one dollar in several sections. **Natural gas** in Alabama offers another source of cheap fuel.

Over 700,000 horse power has already been developed from Southern streams and about 3,000,000 is still available for development.

Adequate **labor** is obtainable in all sections of the South at a mutually favorable wage scale.

Markets and Transportation

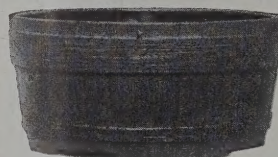
The **home markets** alone would consume the output of a great many local plants. The fine **transportation facilities** to large consuming centers, combined with the low production costs of the South, make this section a most advantageous pottery plant location.

Send for the clay booklet on the Southeast and ask for any further information.

M. V. Richards, Land and Industrial Agent

Room 365

SOUTHERN RY. Washington, D. C.



No. 465

"Moss Aztec" (That different line)

This is one of the many original and popular designs created in our studio and finished in a rich red brown color of the historic Aztec, with a green deposit as of nature's touch through countless decades of exposure.

Ask for catalogue of "Moss Aztec Ware."

THE PETERS & REED POTTERY CO

SOUTH ZANESVILLE, OHIO

The D. E. McNicol Pottery Company

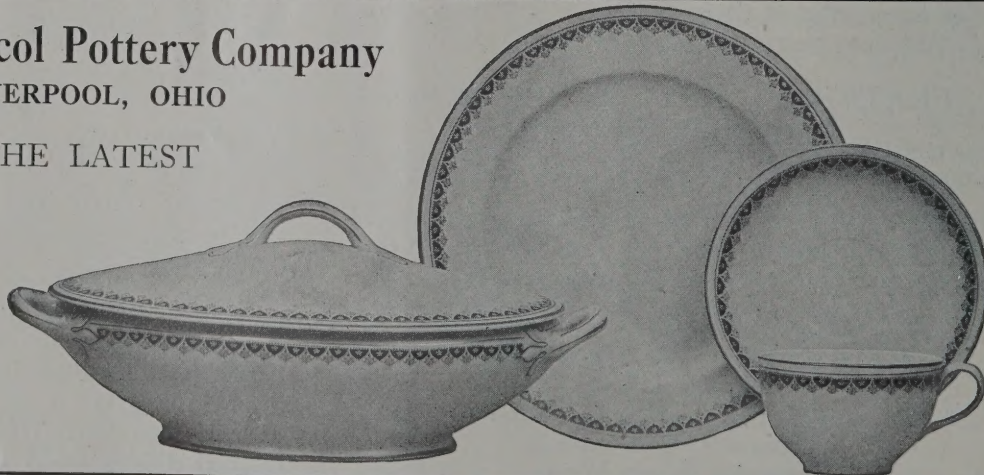
EAST LIVERPOOL, OHIO

IDEAL SHAPE—THE LATEST

THE LIGHTEST

GRACEFUL IN
EVERY DETAIL

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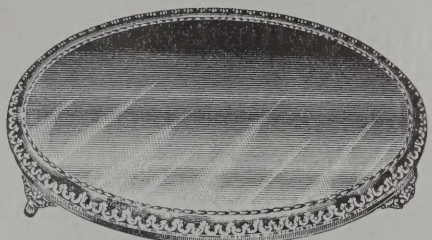
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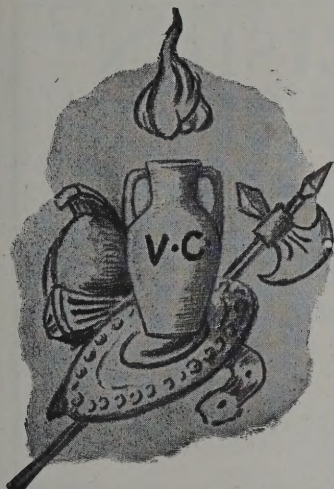
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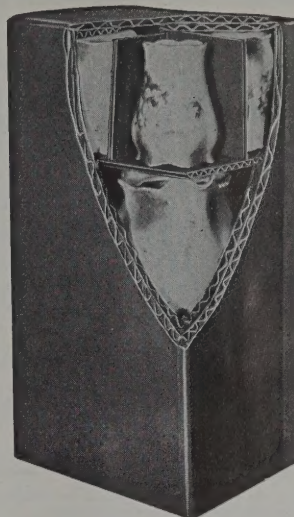
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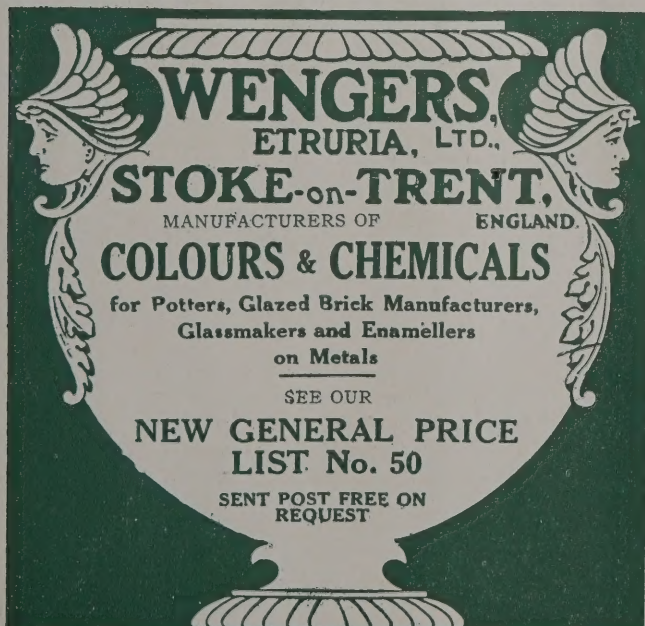
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